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**Karen ...**

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## **Shakespeare's Rhetoric of Comic Character: Dramatic**

...

As usual in Shakespeare, the classification of characters is not a simple matter. In Twelfth Night Malvolio is something of a tragic character but there is no doubt that he is very funny. It is not

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Character  
that we laugh with him,  
which is the case with  
many of Shakespeare's  
comic characters, but  
that we laugh at him.

At the centre of the  
play there is a very  
cruel joke played on  
the pompous,  
puritanical, quite  
unpleasant Malvolio,  
the steward of Olivia's  
household, where he is  
disliked by everyone.

**Shakespeare's  
Funniest Characters:**

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**Top 10 Funny ...**

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The character either speaks to the audience directly (in the case of choruses, or characters that become epilogues), or more commonly, speaks to himself or herself in the fictional realm. Shakespeare's writing features extensive wordplay of double entendres and clever rhetorical flourishes. [27]

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**Shakespeare's**

**writing style -**

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2008 by Karen

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Shakespeare was also  
remarkable for

insisting on the comic

in the midst of tragedy.

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All his tragedies include clowning. The most notable example is the Fool in King Lear, who makes jokes out of the King's predicament and is permitted, under the guise of foolery, to admonish him.

**An introduction to Shakespeare's comedy - The British Library**

The young Shakespeare's study of rhetoric would have

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been accompanied by Latin lessons, another central element of 16th-century schooling. He would have become acquainted with many classical writers and historical figures, including the Roman writer Cicero – a distinguished orator and politician who features in Julius Caesar .

**Rhetoric, power and persuasion in Julius**

*Page 20/25*

# Read PDF Shakespeares Rhetoric Of Comic **Caesar - The ...**

This article is an index of characters appearing in the plays of William Shakespeare whose names begin with the letters A to K. Characters with names beginning with the letters L to Z may be found here.. NOTE: Characters who exist outside Shakespeare are marked "(hist)" where they are historical, and "(myth)" where they are

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mythical. Where that annotation is a link (e.g. ()), it is a link to ...

## **List of Shakespearean characters (A-K) - Wikipedia**

On the contrary, Shakespeare's Paralytic Characters asserts that Falstaff, Cicero, Fortinbras, and Lear's Fool function paralytically -- more effective in absence than in presence -- and

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Deschenes demonstrates that this meta-rhetorical understanding of Shakespeare's character-craft aligns with Shakespeare's overall maturation as an artist. Just as with the rhetorical device paralipsis, the importance of these four often overlooked characters is what remains in their wakes: their ...

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**Shakespeare's  
Paralytic  
Characters:  
Deschenes, Thomas**

**J ...**

As his 'commodity'  
speech suggests, the  
extent to which the  
Bastard Faulconbridge  
is meant to be a comic  
character is a vexed  
question, much as it is  
for the whole play. (As  
we've discussed  
elsewhere, one school  
of thought sees King  
John as a comic satire



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rather than a serious  
historical play.)

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